

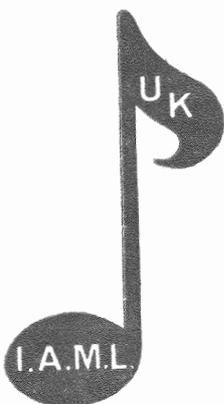
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# BRIO

JOURNAL OF THE UNITED KINGDOM BRANCH OF THE  
INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

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Volume 7      Number 2  
Autumn 1970

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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

United Kingdom Branch

(Inaugurated March 1953)

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Libraries, institutions and associate members	..	..	£3	13	6
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The price of BRIO (two issues a year) is: 15s. (\$2.50)

Extra copies of BRIO, besides those available from subscription or membership, cost 15s. (two issues) per annum.

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BRIO

Vol. 7 No. 2

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Walter Stock

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JOHN DAVIES

BRIO 7/1 carried the last of Walter Stock's numerous 'Notes and News', a warning of his retirement in July, and his own signing-off note. These summary indications mark the end of long chapters of devoted service to music librarianship in London and are simply not enough.

Walter joined the Royal Academy of Music in 1927 and served under Sir John McEwen to 1936, Sir Stanley Marchant 1936-47, Sir Reginald Thatcher 1947-55, Sir Thomas Armstrong 1955-69 and Professor Anthony Lewis 1969-70. For the first ten years he worked mainly in a secretarial capacity on the Principal's staff and was seconded to the library in 1937 as a senior to look after the historic and working collections under the threat of war. This he has never stopped doing in war or peace.

Academy libraries the world over have tended to suffer neglect, administrative hostility, or at best indifference (with the R.A.M. no better than most) so that the furrow ploughed by Walter as 'library clerk' was a hard one, and at times unenviable. The official attitude to any formal training (shared by most of the earlier Conveners of the Library Committee) was 'agin', but practical help and moral support came from Sir Henry Wood (who instructed Walter in a sort of slide-rule method of transposition for copying parts) and from Lionel McColvin.

Walter joined the Library Association in 1945, served under J. D. Stewart on its 'non-books' Committee, and made his first professional appearance at the London and Home Counties Eastbourne Conference in 1949. It seemed therefore a natural choice that his enthusiasm and organising ability should be capitalised in helping to lay the foundations of I.A.M.L. (U.K.). From 1953 onwards the Branch's and Walter's lives have been almost umbilically tethered. In the detailed organisation of the Cambridge conference of 1959 he set a standard hard to surpass, and his share is still warmly recalled by many. Our own regional conferences also (Bristol, Birmingham, Manchester, London, Cambridge), fell to him to organise and everyone was always sure of a warm welcome, comfort and trim working schedules. Ideas came readily (BRIO itself was one of them) and the will to translate them into action. Many of our earliest members came to us through his personal persuasion, and in countless other ways the Branch has borne the stamp of Walter's personality. Widowerhood and a serious illness pulled him down, but with remarkable resilience he continued to serve Academy and Branch with the highest loyalty and a mind admirably open to suggestion.

To revert to Walter's career at the Academy (the details may easily go unrecorded otherwise), he was often single-handed, and had to provide a service from 1 York Gate until the collections were transferred to the Academy basement in 1938. There, canteen smells and all (a proposal to take over the whole basement was vetoed by surveyors), he coped, with sporadic help from J. Primrose (father of the viola virtuoso, William), C. Henwood (a co-founder of the Musicians' Union), J. Houghton and C. Hamilton, until 1956 when he was given the full style of Librarian, a post which he held until he became Associate Librarian

with Jane Harington in 1967. During this period he compiled (under C. B. Oldman's direction) a short-title catalogue of the manuscripts and early editions in his charge, and contributed articles (Mackenzie, Dale, Marchant) to *Grove V*.

The re-organization of the library and its opening in new rooms by the Queen Mother in 1968 (all cabbage odours now banished), were inspired by Sir Thomas Armstrong, but they none-the-less served to set the seal on Walter's professional career. In his time, individual collections flowed in—notably those of G. D. Cunningham the organist and, in 1938, of Henry Wood (some of the scores were later withdrawn by Lady Wood on account of compromising remarks they contain, made in Sir Henry's younger days, on other conductors!)

The Committee and members honoured Walter in speeches (and a subsequent dinner) at the Annual General Meeting on 7th May making him an Honorary Life Member, and now wish him a long, healthy and contented retirement in Suffolk. One honour lies outside our power: an orchestral concert of music of his own choice conducted by a small galaxy of conductors he has served so long and so well. This particular pleasure is being accorded to Walter by the Royal Academy and R.A.M. Club in November. No-one could have earned it more.

## A.A.C.R., 1967: Chapters 13 & 14

### A music librarian's view of a cataloguing code

MIRIAM MILLER

One of the most important recent developments in cataloguing has been the publication of the *Anglo-American Cataloguing Code*, 1967. It is of interest to the music librarian because it is the first general cataloguing code to give proper consideration to those materials which most often appear in a music library, namely, printed and recorded music. This is in line with the policy of the code, which has been compiled 'primarily to respond to the needs of general research libraries', and whose rules are 'as comprehensive as they could be made in their coverage of types of materials that are acquired in research libraries'. These quotations, from the Introduction to the code by C. Sumner Spalding, who succeeded Seymour Lubetzky as editor in 1962, indicate that the rules are suitable for any library, since any library may be used for research purposes. It must be stated at the outset, however, that neither Chapter 13—Music, nor Chapter 14—Phonorecords, can be used in isolation, indeed, a glance at either chapter will demonstrate that this would be totally unworkable. This is due to the basic construction of the code. Both chapters appear in Part III of the volume, as two of six, devoted to the cataloguing of non-book materials and their rules deal only with those problems which are peculiar to such materials. The organisation of the code is such that common problems of entry and heading are dealt with in Part I, and the principles of descriptive cataloguing are laid down in Part II. The music librarian will not find in Chapter 13 the direction 'Enter a musical work under the composer...' which appears as Rule 8 of the *Anglo-American Code*, 1908, the parent of the new work. Instead, he will find in the introductory notes to Chapter 1, the recommendation that 'entry should be made under the author', together with a footnote explaining that 'By 'author' is meant the person or corporate

body chiefly responsible for the creation of the intellectual or artistic content of a work...'. Therefore, since only Wolfgang Amadeus Mozart can be regarded as being responsible for the content of the '*Jupiter*' *Symphony*, (which is both intellectual and artistic), the main entry, in this case, will be made under his name. This is emphasised in an introductory note to Chapter 13 which states 'Unless otherwise provided by the rules below, the general rules for entry in Chapter 1 apply equally to musical compositions, the composer being regarded in each case as the author.' The example may also be used to illustrate the application of another rule, relevant to the case, but not included in Chapter 13, namely, Rule 40, which directs 'Enter a person under the name by which he is commonly identified...'. The heading, in this case will be, therefore, Mozart, Wolfgang Amadeus, the cataloguer disregarding the forenames Johann Chrysostom, which are rarely used with reference to this composer. The aim of the code is to establish for each work a 'sought' heading, the heading under which the catalogue user is most likely to look for his document, and in this, broadly speaking, it succeeds.

Of course, not every rule in Parts I and II is relevant to the cataloguing of music materials. As yet, no example has come to light of corporate composership, so that the rules for corporate bodies may be disregarded, but it is worthy of note that both libretti and thematic catalogues (or indexes) are included with other 'related works' in Rule 19, while folk music, being, as it is, 'of uncertain or unknown authorship' is covered by Rule 2.

The layout of the rules in Chapters 13 and 14 follows that of the rest of the code. A problem is stated, a solution recommended and examples are quoted for main entry and added entries. Rule 230 deals with 'Musical works with authorship of a mixed character', discussing opera, ballad opera, musical comedy, songs, etc, works, in fact, where a literary text is involved as well as a musical score. Rules 231 and 232 draw a valuable distinction between arrangements of music from one medium to another (231) and related music (232) where there has been 'a distinct alteration of another work'. The solutions recommended reflect the principle of intellectual responsibility stated at the outset. An arrangement of a Beethoven divertimento is given a main entry under Beethoven, with an added entry under the name of the arranger, while Rachmaninoff's *Rhapsody on a theme of Paganini* has its main entry under Rachmaninoff, and an added entry under Paganini. The distinction is carefully drawn, and is a useful solution to a recurring problem in music cataloguing.

The next group of rules, nos. 233-243 deal with the use of the uniform title, a very necessary device when bringing together all editions, selections and translations of a work, for the music librarian is required to catalogue from title-pages in several languages, and also to cope with the various methods of expression used by different music publishers to describe the same item. In the first case, Rule 234 recommends that a uniform title should be 'established in the language of the original title, unless a translated title (in English or otherwise) is better known'. This recommendation follows the 'sought' principle already evident in the rules for the establishment of headings, but makes the cataloguer responsible for deciding whether or not a translated title is better known than the original. This is not always easy. There are titles such as *La Traviata* and *Così fan tutte*, which are virtually untranslatable, but what is the cataloguer to do with a work such as Tchaikovsky's *Casse-noisette*, which is equally well known as *The Nutcracker*? A moment's reflection will demonstrate that it is not always possible to be completely consistent even when dealing with the works of one composer, and the decision as to which title to adopt may well be determined by the demands of the users of the library. In the second case, Rule 235 recommends the establishment of a conventional title, each identifying element being specified in the following order 'form and instrumentation, number (if any) within an established sequence, key, opus (or equivalent) number, descriptive title or soubriquet'. This results in a conventional title as follows:—

Sonata, piano, C sharp minor, Op. 27, no. 2 (Moonlight).

This order and detail produce a proper identification of a work which may well appear on different title pages as:—

Beethoven's/Moonlight/Sonata.

Pianoforte sonata/in C sharp minor/'The Moonlight'.

Sonata for piano/No. 14/'The Moonlight'.

Subsequent rules in this section deal with the establishment of a uniform title in particular situations. Rule 239 deals with collections of the works of one composer, and Rule 240 with uniform titles for excerpts from larger works. Rule 241, which deals with arrangements recommends the addition of the abbreviation 'arr.' to the uniform title thus collocating all arrangements of a work, and Rule 243 recommends the addition of the term 'vocal score' to the uniform title when 'the score of a work is issued in a reduced form'.

The description of printed music is discussed in the next group of rules, and is taken to be 'a transcript of the title and subtitle, a statement of opus or serial number or key signature and statements of composer, editor, arranger, translator and translator, score and editor of score—where these are relevant—, imprint, collation and notes, given in the order cited'. This follows, broadly, the rules given in Part II for the description of literary works, as does Rule 244 on the transcription of the title, but Rule 245—Imprint—while declaring that 'the treatment of imprint in music is, with the qualifications noted below, the same as for literary works', demonstrates that it is not always possible to establish a conventional imprint, consisting of place of publication, name of publisher and date of publication, when these details are not clear from the publication itself, or from other sources. With regard to the place of publication, some of the larger publishing houses quote, as part of a more or less decorative border, the names of all the cities in which they have agencies, translating only the title-page, while the musical text remains the same. Some publishers give the name of the place of printing, but most of these problems can be overcome by application of Rule 139, which deals with the recording of the imprint for literary works, and recommends the use of the first-named place on the title-page (with certain exceptions). The name of the publisher is important in music cataloguing, since there are so many 'standard' editions of the 'standard' classics, and the name of a publisher frequently influences the choice of edition. Date of publication of a musical work can be impossible to determine correctly. Many music publishers do not give dates of publication, so that the cataloguer must be content with a copyright date or quote the nearest decade (Rule 142F). When, however, a plate number appears, this can be invaluable in helping to determine the date of publication, even when one publisher works from another's plates. Rule 245D 4-5 recommends that notes should be made of such details.

The collation, or physical description of printed music, is discussed in Rule 246. Again, the point is made that 'The general rules for expressing the collation of monographic works apply to music, with the exception of those items which are issued in parts or score and parts'. This means that the collation statement will consist of number of pages, illustrations, and size, and we are here reminded that 'Works issued in score only should have the statement of score included in the title transcript (See 244A3)'. When a work is issued in score and parts, however, this is noted in the collation statement thus:—

score (23p.) and 16 parts.

Rule 248 consists of recommendations with regard to notes which are necessary to supplement the information given in the body of the entry, and are, therefore, limited to certain details which might not otherwise be apparent, such as a notation which 'varies from the normal notation for a particular type of publication' (Rule 248D) and a list of contents (Rule 248F), a note which is particularly important when cataloguing collections of songs.

The Chapter is detailed, and, supported by the rest of the code, comprehensive, but there are faults. So many examples are quoted in the section on uniform titles as to give the impression that a uniform title is always necessary when cataloguing music. This is not so,

and a phrase from Rule 244 on the transcription of the title '... the uniform title, if one has been established...' makes this clear, but the confusion is a pardonable one. It is unfortunate that, having recommended a carefully worked out citation order for the conventional title in Rule 235, the code should quote an example illustrating Rule 240B2 which does not conform to that order, quoting the key signature as the last element, instead of between the sequence number and the opus number, as recommended in Rule 235.

More serious, however, is the lack of any mention of folk music, apart from the exception to Rule 231B. This is, in fact, the only mention of folk music in the code, which is insufficient, because, even with a knowledge of Parts I and II, it is not immediately obvious that Rule 2 is applicable in this case, and none of the examples illustrates a folk song. There is a lack of specific directions as to added entries and reference which would be needed to support the necessary main entry headings recommended in Chapter 14. Admittedly Rule 33 (added entries) and Chapter 5 (References) are applicable, but in a general sense only, so that it is necessary to examine each case as it arises. Certain musical works give problems. *The Triumphs of Oriana*, for example, is a collection of madrigals by various composers, compiled by Thomas Morley. There is no rule in Chapter 14 which will fit this example, Rule 239 dealing only with collections of works by one composer. Rule 5, in Part I, deals with collections in general, but *The Triumphs of Oriana* is excluded here, too, since Rule 5A demands that a collection with a collective title shall be 'of independent works by different authors, not written for the same occasion or for the publication in hand.' The best solution offered by this code is to regard the collection as one of those 'Many works of multiple authorship produced under the direction of an editor', that editor being Thomas Morley, and apply Rule 4A which directs the cataloguer to 'Enter a work produced under editorial direction under its editor, providing (1) he is named on the title page of the work (he is), (2) the publisher is not named in the title (he is not, but then he, too, is Thomas Morley), and (3) the editor appears to be primarily responsible for the existence of the work' (he does, unless one wishes to lay the responsibility with the tribute at the feet of Queen Elizabeth, since she was its inspiration).

Chapter 14 on 'phonorecords' has an introductory note which states that 'These rules provide the techniques for cataloguing the various types of aural records...' and goes on to explain the adoption of the term 'phonorecords' as being 'to fill the need for a single term to describe all types of aural media'. This chapter, then, discusses different types of sound recording, but is not limited to recorded music. Rule 250A—Main entry, reiterates that previous rules in the code are applicable to the materials discussed in this chapter, so that the music librarian will catalogue his recordings first according to the rules for music in Chapter 13, and secondly by the rules in Chapter 14. This makes for complete consistency of heading and title, the catalogue entries for a printed version and a recorded version of the same work differing only as to the collation and notes.

Rule 250B deals with collections, which is interesting in view of the previous discussion of the Morley example. This Rule, like Rule 5, divides collections into those with, and those without a collective title. The solutions recommended are substantially in line with the solutions offered in Rule 5, but Rule 250B, does not repeat the condition that the items in a collection shall not have been written for the same occasion, nor the work in hand. Nevertheless, a collection is defined elsewhere in the code as '... two or more independent works or parts of works published together and not written for the same occasion or for the publication in hand' so that a recording of *The Triumphs of Oriana* must be catalogued in the same fashion as a printed version. However, this rule gives a lead in the cataloguing of recital records, a growing number, for which individual artists have gathered together a collection of favourite songs or show pieces. The interest in such records is clearly on the performer, and it is the performer, in sound recordings, who introduces into cataloguing an element not previously

considered. Rule 250B states that if a collection has a 'person or corporate body prominently named as compiler . . . entry is made under the compiler'. This allows for the main entry to be made under the name of the artist, and, once more, results in the production of a 'sought' heading. There is, however, no example to make clear the application of this rule. Rule 251—Added entries, recommends that added entries should be made under the names of performers and performing groups 'but not under the individual members of performing groups', but there is no explanation showing when a performer is to be regarded as a soloist and when as a member of a group. There is, again, no example to make this clear, but, presumably, the code refers to *named* performing groups, e.g. the Pro Arte Quartet. This solution will not, however, satisfy the jazz enthusiast, who is often very much concerned as to the personnel of groups such as Miff Mole and his Molars, and some there are who will listen only to recordings of Paul Whiteman's Orchestra made when Bix Beiderbecke led the brass section.

Rule 252 deals extensively with description for processed phonorecords, covering, in five pages, all the various types of sound recordings available at the moment, disc, cylinder, tape, *etc.* There are so many of these, that it is logical to note the physical form of the recording in the heading, as the code recommends, but since many libraries house only discs, or, at most, discs and tapes, this direction may well seem superfluous, particularly when entries for printed and recorded music are kept in separate catalogues. The remainder of this rule deals with imprint and collation, where, happily, there is a plentiful supply of examples, making the recommendations easier to understand and apply, although it seems odd that the details of the participants and performers are to be given in the form of notes, rather than as part of the body of the entry, which is where the names of editors, *etc.* are to be specified in an entry for a printed work. The editor would seem to be the nearest literary parallel to the performer in a recording.

Basically, the rules in both chapters are sound, but the busy music librarian may well be irritated by the necessity to hunt through the previous chapters to find the relevant rule. The search could have been made easier by the inclusion of references from Chapter 13 and 14 to other parts of the code, either in the Chapters themselves or in the Index, and the inclusion of more useful illustrative examples. What these chapters would benefit from is not revision, but expansion along the lines indicated. It is to be hoped that the Committee responsible for the *Amendments Bulletin* currently being published by the Library Association will shortly turn its attention to this part of what is, basically, an excellent cataloguing tool.

<sup>1</sup> Library Association. *Anglo-American Cataloguing Rules: British text.* London: Library Association, 1967. Chapters 13-14.

## NOTES ON CONTRIBUTORS

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## Berlioz—A Recent Discovery

CECIL HOPKINSON

Since the publication of my bibliography of Berlioz's works almost twenty years ago remarkably little new material has been discovered musically speaking. True it is that a great many late editions and variant issues of varying interest unknown to me in 1950, have turned up from time to time but recently two items of considerably more have come my way. The first, an arrangement for pianoforte made by Berlioz himself, of the *Marseillaise* has come to light, the details of which I have recorded in an article in *Music and Letters*, and now I have to relate of an edition of the song *La Belle Isabeau* which presents not only a different version but an earlier one than that described in my book under No. 33A and which it must now replace by order of priority. The version in my book is described at the head of the first page of music as—'avec chœur (ad libitum) et piano principal'—and consists of three verses but with choral endings to each for Soprani, Tenori e Bassi of three, four and five bars respectively repeating 'prions Dieu'. It was published by Bernard Latte and bore his plate number of B.L. 3420 (misprinted 3240 in my book) and appeared early in October, 1844, with a pictorial title page by Célestin Nanteuil and seven pages of engraved music.

Last year I acquired a bound-up volume of Berlioz's songs in first editions and amongst them was a copy of *La Belle Isabeau* with a curious make-up consisting of the last page of an unknown song (p. 2) with Berlioz's *Isabeau* following, paginated 2-5, while the final page after this—a *Romance* from Donizetti's *Robert d'Evreux*—was again paginated 2. These three items bore the plate numbers of B.L. 3285.1., 3274.2. and 2273.3. respectively which suggested that they might be the first three songs in some Album or other, but in what will emerge later on. It will be noted that this version bore an earlier plate number than the version hitherto regarded as the first edition, 3274 as against 3420, and that it consisted of only four pages instead of seven. It is an entirely different engraving and the twelve bars of choral endings do not exist. The rest of the music, both in the vocal line for mezzo-soprano and the pianoforte accompaniment, is identically the same but the direction 'un poco animato' on p. 6 of the choral version becomes, 'un peu animé' on p. 4 of the other. However, the most amazing thing occurs in the title heading to the first version (there was no titlepage to it) in that there is a dedication—'à Mlle. Recio'—and this does not appear in the later, choral version. One cannot imagine why Berlioz decided to omit this from the later edition and indeed all further editions when it must be remembered that he never dedicated any other work to his second wife. This abandonment took place with great rapidity!

Returning to the question of how this version saw the light of day, with the experience in mind of another song by Berlioz, *Le Chasseur Danois*, (my No. 35A), I quickly became aware of a possible similarity in publication for this latter song made its first appearance in Latte's *Album de Chant du Monde Musical*, Sixième Année for 1845, with eleven other songs by different composers, this being the first. A copy of this exists in the *Bibliothèque Nationale*, Paris, so a search there revealed another *Album de Chant du Monde Musical*, Cinquième Année (though the year is not stated), date-stamped 1844 thus confirming my suspicions as *Isabeau* appears as the second item, the first being a *Romance* by Masini. This Album contains eleven songs in all, the other composers being Donizetti, F. Ricci, Monpou, Batta, Boieldieu, Morel, Burgmüller, Flotow and Graziani, each possessing a different plate number but with no title-pages. On what date in 1844 this appeared is unknown to the *Bibliothèque Nationale* but, by the plate number, priority of this version must be given in preference to the choral version.

In conclusion I might mention later publications for six songs, according to Jullien, were supposed to have been gathered together to form Op. 19 and published by Richault in 1855 under the title of *Feuillets d'Album*. This I discussed at some length under No. 46 in my book. A copy of such a publication has still not come to light nor has anyone ever corrected me. *Le Chasseur Danois* was Op. 19, No. 5 and *La Belle Isabeau*, Op. 19, No. 6. In the volume *Collection de 32 Mélodies*, published by Richault in 1863, *Isabeau*, in its second version appeared as No. 32 and in the *Oeuvres Complètes* it was in Vol. XVII as No. 22. The first version has never been reprinted in that form so far as I have been able to discover.

## REVIEW

CHAMBER MUSIC BY LIVING BRITISH COMPOSERS. Composers' Guild of Great Britain. pp. 42. (British Music Information Centre, 1969. U.K. 7/6d. U.S./Canada \$1. Aus./NZ. 75c.)

ORCHESTRAL MUSIC BY LIVING BRITISH COMPOSERS. Volume two. Composers' Guild of Great Britain. pp. 82. (British Music Information Centre, 1970. U.K. 10/- U.S./Canada \$1.25. Aus./NZ. \$1.)

These are the first two volumes of a new series of catalogues. The orchestral music catalogue is a successor to *British Orchestral Music*: vol. 1 of the *Catalogue of Works by Members of the Composers' Guild of Great Britain* issued in 1958. The manner of setting out the catalogue is the same in the new volume, so librarians accustomed to the first volume will find no difficulty in using the second, apart from the inconvenience of the second volume being reproduced from typescript. These catalogues are not catalogues of the Centre's library itself, but are intended to show what works by members of the Guild are available, whether published or still in manuscript. The Centre has scores of over half of the works listed; inquiries concerning other works are referred to the publisher or the composer himself. The Centre also has most of the relevant commercially issued gramophone records, and a collection of tapes of works not otherwise recorded (the latter being less extensive than it might be because of lack of money to buy new tapes.) There is a large collection of publishers' brochures, and files of biographical information, which could be very useful to writers of programme notes and record sleeves.

The chamber music volume comprises a single alphabetical list (by composers) of chamber music for three or more instruments, including chamber music with voices. The following information is given for each work: instrumentation, duration (when known), publisher and availability of material. Date of composition is often stated; also, date of birth of the composer.

The orchestral catalogue is set out in a similar way, but is classified in the following sections:

*Part I*: A. Symphonies and sinfoniettas; B. Concertos, etc.; C. Overtures; D. Other orchestral works.

*Part II*: E. Works for string orchestra without solo instrument(s); F. Concertos etc. for solo instrument(s) with strings.

*Part III*: G. Works for brass or military bands.

These are the same as in vol. 1, except that section G is new. I doubt whether the classification is particularly useful: sections A, C and D could be amalgamated, B and F amalgamated then redivided according to solo instrument, and G separated into two sections. Legibility might have been improved by a less extensive use of capitals. The information is clearly presented in well-spaced columns. This volume contains chiefly works written since vol. 1 was published. It does, however, contain earlier works by composers previously omitted, e.g. all thirty-two of Havergal Brian's symphonies are listed here, twelve of which antedate 1958. There are occasional inconsistencies; e.g. Graham Whettam's Fourth Symphony appears in both volumes, in the latter dated 1962 (presumably it was revised then). Vaughan Williams' Ninth Symphony is missing from vol. 1, but because of the composer having died, is not eligible for inclusion in vol. 2.

These catalogues are useful in drawing our attention to much music whose existence is often unknown. Further catalogues are promised if enough copies of these are sold to cover the cost of their production. It is to be hoped that as many libraries as possible will help advertise the work of the Centre by buying these and any subsequent volumes.

CLIFFORD BARTLETT

## Index of selected Articles published in British musical Periodicals

July - December 1969

Compiled by CHRISTEL WALLBAUM

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DENNIS, J. G & T off the beaten track. RC vol. 18 nos. 11/12. Dec., pp. 275-278.

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GIBB, JAMES. Schubert's piano music. MTe vol. 48 no. 8. Aug., pp. 7, 14.

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ANON. Kitty Smith: violin maker. S vol. 80 no. 952. Aug., pp. 146, 147, 177.

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'PHILATICUS'. Stamps of musical interest. MO vol. 92 no. 1102. July, p. 515. vol. 92 no. 1103. Aug., p. 585. vol. 93 no. 1105. Oct., p. 12.

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MATTHEWS, BETTY. The childhood of Nancy Storace. MT vol. 110 no. 1517. July, pp. 733, 735.

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JEFFERSON, ALAN. Opera on the gramophone: Richard Strauss's other operas. Op vol. 20 no. 10. Oct., pp. 844-855.

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HUNTER, HILDA. Towards independence. [Teaching the recorder.] RMM vol. 3 no. 4. Dec., pp. 133, 135.

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SWANWICK, KEITH. Conducting the school orchestra. ME vol. 33 no. 339. Sept./Oct., pp. 247, 248.

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ACTON, CHARLES. The music of Raymond Warren. MT vol. 110 no. 1520. Oct., pp. 1031-1033.

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KINGSLEY, VICTORIA. Do the words matter? C no. 25. 1968-9, pp. 396-404.

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BLYTH, ALAN. Concertos via chamber music. MMu vol. 18 no. 3. Nov., pp. 32, 72.

REVIEWS

CATALOG OF CHAMBER MUSIC FOR WIND INSTRUMENTS. By Stanford M. Helm. Revised printing. pp. x. 85. (Da Capo Press, New York, 1969).

The list started (1946) in typescript form for internal consumption in the University of Michigan, and was then updated to 1951. The extent of the present 'revised and corrected printing' is not revealed, and my reading-glass wasn't powerful enough to spot it. (Several mis-spellings of Goossens could easily have been corrected). It can be judged, therefore, virtually as still reflecting only what was available in 1950. The preface gives as scope 'Chamber music for 3-12 instruments (and some of slightly larger size) which employs at least one wind instrument', and is honest and down to earth about editions and arrangements. The accent is on modern prints, but out-of-print items do appear, with dates going well back into the last century. There is also some welcome indexing from the *Denkmaler* and similar series. A pity therefore to find the Haydn *Feldparthie* (with St Anthony Chorale) H. II. 46 in the wind quintet arrangement by Perry (Boosey 1942) when the Geiringer edition of the original setting (Schuberth 1932) is ignored.

It is only too easy to pick on omissions (the unique Schmelzer Sonata à 7, Schott 1949, etc.), and the compiler has probably had shoals of the reminders he asks for in his 'Coda'.

The groundwork is solid, the coverage international, the arrangement (by performing unit) practical and the indexing thorough. Thus, it was well worth bringing the pamphlet back into print, for there is no single equivalent, and the Altman catalogues are rarities now. Wind enthusiasts should be grateful to compiler and reprinter for a tool which needs to be used alongside the subsequent horn, clarinet, etc. bibliographies and the specialist catalogues of *Musica Rara*, Robert King and others which have come along since. The formalised titles are entirely acceptable, and the details of instrumentation clearly and helpfully set out.

J. H. DAVIES

HAAGS GEMEENTEMUSEUM: CATALOGUS VAN DE MUZIEKBIBLIOTHEEK.

Deel 1; Historische en theoretische werken tot 1800, door Marie H. Charbon. pp. 184. (Fritz Knuf, Amsterdam 44. Hfl.)

This volume is the first of a series describing the music library of the Gemeentemuseum in The Hague—a library based on the collections of the late D. F. Scheurleer, and acquired, like the more famous collection of musical instruments, by the Museum in 1933. A catalogue of the music and books on music was published by W. Nijhoff in 1923-25; but apart from Scheurleer's original list of 1885, there has never been a catalogue of the musical instruments, and the collection has grown so considerably since his death, that both a revised catalogue of the library, and a complete catalogue of the musical instruments, are urgently called for. These are to appear in two series, under the general editorship of Dr C. C. J. von Gleich, head of the Music Department.

A complete catalogue of the library will not be published: recent musicological literature, and the archives of Netherlands musicians, compiled since the 1930's will not be included. Parts of Scheurleer's collection (Folk song, Children's songs, Church music, Sacred songs: chapters 17-20 of the 1923 catalogue) did not go to the Municipal Museum, but to the Royal Library of The Hague, so these will not be included. On the other hand, the series will include volumes devoted to prints and drawings, manuscripts and autographs, none of which appeared in the 1923 catalogue. The present volume, then, is based on vol. 1 of that publication, with the exception of nineteenth century theoretical works, and books on dramatic music and dance, both of which will be covered in separate volumes later. The catalogue is arranged alphabetically throughout, not following Scheurleer's system of chronological order, per country; and it includes a list of publishers' catalogues to be found in the printed books.

The collection comprises rich holdings of standard theorists—Geminiani, Marpurg, Mattheson, Mersenne, Printz, Rameau, Reichardt, Rousseau, Werckmeister—as well as some rarer earlier works—Aaron, Agricola, Gaffurius, Praetorius, Rhau, Zarlino—(but where is G. Reisch's *Margarita philosophica nova*, (Strasburg, 1504) of which a beautiful illustration occurs in the 1923 catalogue?). There are a number of works by standard English authors—Avison, Burney, Hawkins—as well as one or two curiosities—Warren's *Tonometer* (1725), and Salmon's *Essay to the Advancement of Musick, by Casting away the Perplexity of Different Cliffs* (1672). There are a number of items dealing with music in the French Republic, many instrumental tutors, descriptions of carillons and organs, especially in the Low Countries, Mozart's (alleged) instructions as to how to compose using dice, and three works of typographical interest—Enschede's *Proef van Letteren* (1768), Fournier's *Traite* (1765)—(this should be catalogued under [Fournier]), and Gando's *Observations* (1766), a reply to Fournier's work. The list of publishers' catalogues—nearly a hundred items—is of great interest, and includes the names of Ballard, Breitkopf, Hummel, Le Clerc, Playford, Roger, Sieber, Walsh. Some of these have the prices written in a contemporary hand.

There are many points to commend in Miss Charbon's catalogue; one is that the composers of musical examples in a theoretical work are carefully listed at the end of each entry (and fully indexed also); secondly, care has been taken in most cases, where a general work is described, to give details of the chapters which have particular musical significance. Miss Charbon gives the printer, where known, for each entry (this was often omitted in the 1923 catalogue). There are excellent indices, including a most useful one of printers/publishers, arranged by towns. There are, however, one or two shortcomings. The format, and the no. of pages of a particular item are given in the majority of cases, but not all; the date is given as it appears on the printed page—i.e. in Arabic, or in Roman numerals, or occasionally in texted form, for example *quintodecimo supra sesquimillesimum* (Nachtgall), which Miss Charbon very kindly tells us is 1515; similar help for Bermudo and Gaffurius would have been most acceptable, particularly in a catalogue which is not arranged in chronological order, where it would be helpful to see the date of any item at a glance. Similarly, the Latin names of towns are sometimes given in the index (e.g. Lugduni—Lyons), but not always; musicians outside the Netherlands, for example, may not know that Lugduni Batavorum—Leiden.

There are two points of a typographical nature, which, in my opinion, rather spoil the appearance of this catalogue. The first is that the darker, but smaller type used for the author/title of each entry is not legible: a darker impression of type of the same size as the rest of the entry (as in the 1923 edition) would have been better. Secondly, one would prefer not to have to turn a page in the middle of an entry—in some cases after only one line, and even causing a break in a word (see pp. 57, 59, 61). The catalogue is not illustrated, (though the prospectus might have led one to believe that it would be), and I hope that the musical instruments series, at any rate, will have illustrations, even if the library series lacks them. In spite of these minor reservations, this catalogue will be a valuable addition to music libraries.

SUSAN STANLEY

AN INTRODUCTION TO CERTAIN MEXICAN MUSICAL ARCHIVES. Detroit Studies in Music Bibliography 15. By Lincoln Spiess & Thomas Stanford. pp. 85 and pp. 95 music supplement. (Detroit, 1969. U.S. \$3.50).

The content of this volume is largely that of a paper and supplementary material presented in 1966 at a joint meeting of the American Musicological Society, the College Music Society and the Society for Ethnomusicology. It claims to be no more than a progress report on the authors' work of locating musical archives in Mexico and identifying their contents. Research on the existence, let alone the content of holdings of manuscript and printed musical material in Latin America is generally a formidable operation; accurate information in this field is most valuable. Section I of this monograph, entitled 'A Summary of Certain Mexican Archives and Collections', lists or describes briefly manuscript and printed music in the Metropolitan Cathedrals of Mexico and Puebla, the Cathedral of Morelia, the *Biblioteca Nacional*, the *Colegio de las Vizcainas* and Chapultepec Castle in Huamelula. The listings for the Cathedrals of Mexico and Puebla and the *Museo Virreinato* will soon be superseded by the authors' complete catalogue of these collections to be published by the Institute of Latin-American Studies of the University of Texas at Austin. One wonders why the very short Section III, on one formerly private collection, was not incorporated into Section I since, as the authors themselves state, it was acquired by the *Instituto Nacional de Bellas Artes* in 1967.

A. L. Lloyd has rightly said of Latin-American folk and popular music that they defy practically every preconceived old European method of classification. The same can be said, to some extent, even of much written-down Latin-American art music, and efforts to fit it into neat (or perhaps easily teachable?) 'music history' categories are liable to produce classifications ranging from the merely inconsistent to the totally invalid. Section II, entitled 'Composers Found in Certain Mexican Archives', is organised according to a strange mixture of conventional stylistic classification, geographical residence and date. The first category, 'Composers Living in Mexico', is presented under 'Renaissance Influence', 'Baroque Influence and Rococo' [*sic*], 'Additional Probable Colonial Composers, late seventeenth to early nineteenth century', 'Classic Influence' and '1825-1900'. The second, 'Composers Not Living in Mexico', is subdivided by century, sixteenth to nineteenth, each of these being again subdivided into composers from the Iberian peninsula and from elsewhere in Europe. Section IV lists 'Forms and Media in Mexican Archives' (these are, of course, in the *music* contained in the archives), V is a Bibliography with thirty-six entries and VI is an alphabetic list of composers. Section VII is a ninety-five-page music supplement containing six complete items transcribed by Thomas Stanford (the Latin and Spanish texts are also given separately) and seven facsimiles. Transcriptions and facsimiles appear in the opposite order from that given in the contents list; the texts and the first three music examples are unpaginated; the other three music examples are individually paginated. All the transcriptions are given on twelve-stave pages, unused staves, which in some cases amount to five, being left blank. Two items are incompletely identified though their texts are printed and available in the usual liturgical sources; *Hymnus Sanctissimi Iosephi* (verses one and five) is from Second Vespers on the feast of St Joseph and the *Primo Responsorio del Segundo Nocturno* 'Quis Deus Magnus' is from Matins on the feast of the Holy Trinity.

While congratulating the authors on the admirable and persistent research which has uncovered and identified this material, one regrets the somewhat ill-organised and contextless way in which it is presented here. (There is little indication, apart from transcription and photographic credits to Thomas Stanford, of the division of responsibility between the authors). Sections I, IV, V and VI are immediately informative and useful, both historically and bibliographically. The same cannot be said of the thirty-page Section II. Apart from its curious methods of organisation it is based on narrow, conventional and often retrospective assessments and assumptions, misleading for those who are unfamiliar with Latin-American or even Iberian musical matters and rigid and oversimplified for those who are; information is heterogenous and unsystematically presented. The typographical layout is confusing and cross reference is neither consistent nor complete (e.g. Comes is listed in Section II as being present in the archive of the Cathedral of Puebla but does not appear in the Puebla entry in Section I). Simultaneous classification and evaluation is difficult in any subject and surely impossible in a small monograph on a large amount of written-down music from a culturally complex region. On the evidence of this volume it also seems unlikely that a valid spoken paper plus supplementary materials can become in print a valid reference tool. In practice, the six musical specimens themselves (three seventeenth-century liturgical items, a *villancico*, a *cantata* and an *aria*, all from the eighteenth century) will no doubt give the percipient reader a more realistic view of the nature of some music formerly used in Mexican urban churches than he might get from the comments in the text of this volume.

JOAN RIMMER

## NOTES & NEWS by Michael Short

**IAML Branch Committee.**—The following members have recently been elected to the Committee of the United Kingdom Branch: Dr Margaret Laurie (representing University Libraries), Miss Jean M. Sewry (County Libraries), Mr P. A. Ward Jones (Copyright Libraries) and Mr Clifford Bartlett (Music College Libraries).

**Meetings 1970-71.**—Arrangements have been made for three meetings during the winter months. Full details will be circulated to all IAML members in due course, but other interested persons are invited to attend and should contact the Hon. Secretary for further information.

Thursday 29 October 1970  
at 4 p.m.

Visit to the Bodleian Library and Messrs. Blackwell's Music Shop, Oxford. (Preceded by Branch Committee meeting at 3 p.m.)

Saturday 12 December 1970  
at 2.30 p.m.

Visit to the British Museum to view the Beethoven bi-centenary exhibition, with an introductory talk by Mr A. Hyatt King. (Please assemble in the vestibule of the *North Entrance* of the British Museum.)

Thursday 25 March 1971  
at 6.30 p.m.

Annual General Meeting, followed by a talk given by Mr Cecil Hopkinson, entitled 'A music antiquarian reminisces'. (It is hoped that this meeting will be held at the Royal Academy of Music. Confirmation of this arrangement will be notified to members when the papers relating to the Annual General Meeting are circulated.)

**Lecture.**—In addition to the meetings mentioned above, the following lecture was arranged:

Tuesday 20 October 1970  
at 5 p.m.

'The significance of John Rastell in early music printing', by Mr A. Hyatt King. Gustave Tuck Lecture Theatre, University College, Gower Street, London W.C.1. (By the kind invitation of the Council of the Bibliographical Society.)

**Appointments.**—Professor Joseph Kerman, Professor of Music in the University of California at Berkeley, is to be Heather Professor of Music in the University of Oxford, in succession to Professor Sir Jack Westrup, who is due to retire in 1971.

**Dr Harold Watkins Shaw** is to be Reference Librarian of the Parry Room at the Royal College of Music, in succession to Mr Oliver Davies.

**Mr Eric Cooper** has been appointed Hon. Secretary of the Sound Recordings Group of the Library Association, in succession to Mr David Williams.

**Mr Malcolm Jones** has been appointed music librarian at Birmingham Public Library.

**Catalogue of vocal score sets.**—Leicestershire County Library has recently published a union catalogue of sets of vocal scores available in the libraries of the East Midlands. It is entitled *Choral music in the East Midlands* and is available from County Librarian at a cost of 13s.

**Dr Karl Haas (1901-1970)**

Karl Haas paid full tribute to music librarians when he reminisced to members at the London meeting of December 1966. His death in London on 7 July removes a musicologist of the old European school. The entry in *Who's who in music* 5th edn. 1969 gives little hint of his unsurpassed knowledge of wind music in general and military music in particular. He will best be remembered to the musical public through his broadcasts and recordings with his own London Baroque Ensemble. His *magnum opus* 'Three-hundred years of military music' contracted to Messrs. Hutchinson, unhappily only got as far as a magnificent set of photographs (now in his widow's possession) despite many years of work.

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